

## THE STUDY OF ANGLO-SAXON ART.

By PROFESSOR BERESFORD PITE [F.]

ARCHITECTS not having any notion of including the Anglo-Saxon style in their eclectic or competitive practice of phases of Christian art, have dimly felt its historic interest. Norman asserted its vogue early in the dawn of modern romanticism, and ecclesiastical edifices with distended windows illustrated the elasticity of the style and the necessary liberty of the architect. Amidst the haunts of Dr. Samuel Johnson, and slightly subsequent to his era, the Church of Holy Trinity, Gough Square, furnishes an example, and in vacation one recalls an extensive chapel at Ramsgate emulating the not unsuccessful adaptation of Boston Steeple in the Parish Church. These are sample first-fruits, but even the Natural History Museum, by the uninstructed called "free-Norman," and some quite recent churches—there is one at Oxford—make it evident that the hard doctrines of the stylists of the Gothic revival have not excluded its proper ancestor, with her barbaric decorations, from the architectural palette.

Anglo-Saxon architecture does not offer sufficient material for the purposes of such revival, or apparent relationship to her Norman supplanter, and therefore the venerable remains of an authentic mother have been neglected in the mausoleum in which British architects surrendered most of the possibilities of useful study of the arts during the greater part of a century that should have been truly progressive. To-day we are suffering from a ridiculous susceptibility to the weird. It is with trepidation therefore that we recall the native charm and wonder of Saxon sculpture, in the presence of Mr. Gill's archaistic "Stations" in Westminster Cathedral, or the existence of triangular tile arches, baluster shafts, or the economy of long and short coigning, in the presence of distinguished exponents of Garden Suburb primitiveness, to whom the sincere expressiveness of vertical and horizontal stretcher brick coigns may appeal.

The exhaustion of the Gothic detail Museum is leading to an equally unintelligent assumption of uncouth crudity of form, which may yet light upon inspiration in primitive or even prehistoric architecture, as a stimulant to wandering and aimless souls. True architecture, to-day and any day, must, in spite of all protestation, be original. Modern needs, uses and amenities, in extensive planning, detached building, or complementary detail and ornament, if it is art at all, intending to be permanent, sensible and purposeful, is essentially original modern art. What really matters to the architect and to the world that suffers him, is that the art or work is genuine or fallacious; that is, good or bad. Our present disease is a detachment of the retina, a half blindness, that dissociates our practical work in design from its due place as part of our modern culture and life, and conforms it to the merely superficial and ephemeral standards of pseudo-æstheticism. Nourishing a continual grudge against the intrusion of scientific experiment in building, which is unthinkable of a Primitive or Mediæval builder, the student does not seek to be modern, his idea is contrary and seeks conformity to some historic semblance

or proportion that arose originally as experiment ; so dislike is cultivated to bricks of standard size, new materials or plate glass, and by perversion of motive architecture is reduced, by artificiality, to pedantry.

An ample understanding of the spirit of the builder-artists of the pre-Renaissance would correct this pedantic zeal. The Norman energy and the Gothic motive were sincerely scientific and intensely modern. The work of these periods in its method, or style properly so called, should be re-studied as the reflection of the maximum current knowledge of building science. The true disciple enthusiast, the live archaeologist, the student with executive purpose in mind, will find inspiration and new hope for the extended opportunities and means of his own age in a sympathetic examination of the intention, rather than by copying the limitations, which were ever being cast aside in the rapid progress, of Mediæval architecture.

Such an ideal of study remains open ; exhausted types yield new vigour if interrogated in their native atmosphere of constructive and decorative motive ; and respect for ourselves, as factors in an epoch that is certainly stimulating and productive, will assist us to understand and follow the teaching of those who, with relatively inferior means, attained a unified art that at present appears to be incomparably superior to our ideals.

It ought to be impossible, in surveying our national history, to overlook the constituents or the ideals of our island race ; it is therefore absurd, though for long it has been attempted, to relegate the art of the Anglo-Saxons to the limbo of almost prehistoric unimportance, to which for the purposes of architectural study it has been consigned by the introductions to handbooks to Gothic architecture.

Anglo-Saxon art is that of one semi-millennium of our comparatively short national history of about fifteen hundred years, a period, though slow and intermittent, of formation and of originating movement. Its reign begins with the romance of the unique repudiation of Roman civilisation and includes the almost successful struggle of pagan immigrants with the Christianised natives ; an epoch certainly as characteristic as the invasion that ushered in the Gothic era, or the Reformation that terminated it and gave birth to the modern world.

Professor Baldwin Brown, thirteen years since, published two volumes under the general title of *The Arts in Early England*,\* respectively dealing with " The Life of Saxon England in its relation to the Arts " and " Ecclesiastical Architecture in England from the Conversion of the Saxons to the Norman Conquest." These books have made study, on the lines just suggested, more possible by gathering and discussing the architectural remains of the whole period, together with prefatory chapters, of more general interest, on the growth of civil life in Britain and its close relation to the pervading influence of the developing Christian institutions. The author we knew possessed breadth of scholarship and an almost architectural practicality of outlook ; he manifests always a frank enthusiasm, and by his lucid style of exposition we were easily introduced to a widened field of archaeological investigation and speculation, with enticing distances that were difficult to limit.

Since the publication of these first volumes Professor Baldwin Brown undertook a course of Rhind Lectures on the Art of the Period of the Teutonic Migrations. The lectures were published in 1910 and reviewed in this JOURNAL † by Mr. Paul Waterhouse. From this wider study the author comes back to *The Arts in Early England* with " an enlarged view of the work remaining to be done and with a considerable increase of apparatus " that not unnaturally tends, if not to embarrass, considerably to extend the subject.

Two further volumes dealing with Saxon art and industry during the Pagan period, on a scale much increased in detail, have now been added by the same author ; ‡ the Christian period remaining to be

\* London. John Murray. 1903.

† JOURNAL R.I.B.A., Vol. XVIII. Third Series, p. 384.

‡ *The Arts in Early England—Saxon Art and Industry in the Pagan Period.* By G. Baldwin Brown, M.A., Watson Gordon Professor of Fine Art in the University of Edinburgh. Vols. III. and IV., 21s. each net. London, John Murray. 1915.

dealt with ; the series promising to become a complete exposition of the subject of pre-Norman art in Britain. The present instalment, however, is confined to the decorative arts of the two and a half centuries of migration and settlement between the Roman evacuation and Gregory's mission of Augustine in 597. Out of this unsettled epoch, generally supposed to be entirely barren of practical artistic interest, is produced a large assortment of antiquarian material ; principally the contents of pagan cemeteries, which furnish costume, weapons, pottery, and jewellery, as well as the coinage which neutrally connects the Pagan and Christian eras. The volumes are abundantly illustrated by photographs of over 800 objects and coloured photographic plates taken by the author, besides some line illustrations and useful maps ; they are alike beyond criticism in style, form and artistic interest.

The extent and quality of these gleanings of the pre-Christian Saxon period form a preface to the relatively rich fields of later Saxon art that remain in the carvings, illuminations and decorative objects of the four and a half centuries that elapsed before the Norman invasion. This important term, more than equal to that of the whole development and decay of English Mediæval art, still awaits a similar analysis and criticism to complete an integral chapter in the History of the Arts in England.

The word " Saxon " was used in the oldest times, as ever since, by the Celtic to denominate their Teutonic neighbours. The Angle of the north is as much a Saxon to the Scottish Highlander as is the West Saxon inhabitant of Wessex to the Welsh. The terms " Jute," " Saxon " and " Angle " are used by Bede himself so loosely that it would be wrong to treat them as absolute racial distinctions ; however, the terms " England " and " English " go back to times when the predominant people in Britain were not any of the Angles but the Saxons of Wessex. Professor Baldwin Brown concludes that differences of race within the island where the migration had been effected were of small account, as it is thought that by the end of the fifth century all maritime raiders were commonly called Saxons, and warns the reader against attaching too definite an ethnic meaning to the names of the migration period.

The archaeological evidence connected with the migrations and settlements of the Anglo-Saxons in the Thames basin, of the Jutes in Sussex, Kent and Hampshire, and of the Angles on the East Coast, is discussed and elucidated by maps giving suggested routes with a natural similarity to modern war plans. The effect is that early objects found in the North have affinities with Scandinavian and North German products ; similar articles found south of the Thames find their prototypes in Romanised lands along the Rhine and in Gaul.

The important question, what became of the Romano-British population and its civilisation and art, is referred to as having never been satisfactorily settled ; the old theory of extermination has not really been superseded, though presumably the invaded were more numerous than the invaders and certainly more civilised. The cemeteries show some evidence of a return to conditions prior to the Romano-British period, as the Anglo-Saxons used the earlier Celtic cemeteries of the Bronze Age rather than the urban Romanised ones. The historic connections with Celtic, Classic and Oriental art are exhibited. Celtic art in Britain which had been put out of existence in Europe by the Romans survived, though the influences of Rome across the northern borders of the Empire count for much ; for when the older fashions of Gaul were superseded by Rome the art which flourished until Julius Cæsar took refuge across the Channel in the north and west of the British Isles, and remained to blossom afresh in the carving, metalwork and illumination of the seventh and eighth centuries. The Oriental movement from the south-east is much in evidence in the Teutonic art of the migration period from the third up to the eighth century ; while in Early Christian art there was always room for the influence of the Byzantine Church. When the Christian period of Anglo-Saxon culture opens, the relations between the Germanic art of the immigrants and the late Celtic of the indigenous population of the west and north become intimate and complex ; our national spirit should be stimulated by the reflection that the Church everywhere, except in Celtic lands, rested on Roman civilisation.

The unsolved problem of London history, whether it can claim the wonderful attainment of well-

nigh two thousand years' continuous civic existence, is one that hinges within the period of this survey. Professor Haverfield's Address to the Classical Association, 1912, is cited to the effect that London ceased to be for a while, that nothing has been found to suggest that Roman Britons dwelt there long after A.D. 400, and that no discoveries suggest that the English occupied it till long after A.D. 500, the site lying empty. The late Sir Laurence Gomme, a singular example of the cultivation of learned enthusiasms akin to the great public office which he held as Clerk of the London County Council, not only in pious duty but with anxious acumen maintained unflinchingly the continuous existence of the city. He pointed to many apparently Roman survivals in institutions and accepted the view of a West Saxon invasion from the south through Hampshire, on the ground that the invaders, being prevented by London, did not sail up the Thames as they did the Severn, Tyne and lesser rivers, but spread far inland from the South Coast. Professor Baldwin Brown asks if a hostile London would have been tolerated in the south-east, and quotes from the Anglo-Saxon Chronicle, 456-7, after the battle of Crayford (between Hengist and the Britons), on the borders of the territorium of the Roman city, "the Britons left Kentland and in muckle awe fled to London-burgh," but no siege or assault is recorded. Gomme's view as to this is that the Anglo-Saxons mastered London but did not conquer it, Londoners living in Roman houses until the days of Alfred, and that remains have been found under no fewer than 56 streets. The difficulty, a serious one, remains that the streets of the mediæval and modern city do not run on Roman lines, but across the sites of houses, indicating ruin and rebuilding probably of a completely drastic nature. Professor Baldwin Brown believes that the Saxons probably raided and sacked London, treating it as Strassburg, Worms and Mainz (is there prophetic vengeance as well as pristine habit on this page) and established themselves in the suburbs: to wit the Saxon name-endings on our "General" omnibuses, "-ington," "-ey," "-end" and "-wich," a condition which could not co-exist with a central town still potentially hostile. Here the controversy on the whole remains until another gallant picks up the lamented Sir Laurence's well-tried tilting lance.

The first volume of the series on "The Life of Saxon England" dealt with Christianity in the British Isles of Roman civilisation as rooted and flourishing, and we may add surviving, where no Imperial organisation had been planted, as in Wales and Ireland; but in the main in England it was swept away by the Teutonic invasion, where its revival and ultimate place still involve controversies of practical import. The bulk of the matter dealt with in the two volumes under review is furnished by the contents of earlier cemeteries, and is due to the Pagan practice of placing objects beside the body or its ashes in sepulture, a custom which gradually passed out of use in the seventh century. Tomb furniture is essentially Pagan, based on traditional ideas about the life beyond the grave that have no place in the scheme of the Christian, who brings nothing into the world and will carry nothing out, the inclusion with Priests of a chalice or of the warrior's arms over his sarcophagus not invalidating the general rule.

As to orientation, Professor Baldwin Brown says "that, play with the notion as we may, orientation is just as Pagan an institution as tomb furniture, and only differs from it in that the Christians took it to themselves and made it a piece of ritual orthodoxy." The history of the Christian graveyard begins with a breach of the supposed inviolable rule for the cemetery of the seventh and eighth centuries at Hartlepool. The first seat of Hilda of Whitby has about a dozen bodies with incised crosses on the memorial slabs laid from north to south.

"From the first settlement down to about 700 these cemeteries were in use and honour, but from that date till about 1700 they passed not only out of use but out of memory almost as completely as did the Roman catacombs." The cause of their passing out of use was the establishment of the churchyard, the early history of which is obscure, the first Christian burying grounds being attached to monastic churches. It was only gradually that the temenos or enclosed area around the country church became the effective place of burial for the local folk. Pagan cemeteries were certainly in use even for the burial of Christians during the seventh century, as crosses obviously and professedly Christian and

worn as pendants have come to light. On the other hand, there are a few significant instances of Pagan burial in churchyards, perhaps of one of Queen Bertha's ladies of honour in St. Martin's Cemetery, Canterbury, with a Roman gem and gold coins.

The Anglo-Saxon tomb furniture, dating from before the great advance of learning led by Northumbria in the seventh century, the effect of which is to be part of the author's culminating promised study, centres in interest around the fibulæ, brooches or buckles. These small articles in skilful hands yield up the secrets not only of their use but of their users and much more. Professor Baldwin Brown devotes the greater part of three chapters and many illustrations to these little objects, of which he thinks it is hardly too much to say that the whole subject of Teutonic decorative art can be illustrated from what appears on the fibulæ. The patterns are described and so comprehensively illustrated that the reader is delivered from the awe that is inspired by such a title as "the morphology of the fibula," with the suggested subdivisions of motives of design as linear, floral, zoomorphic, and anthromorphic. The analysis of the technical processes which follows includes engraving, incising or tracing lines; stamping patterns on metal or clay; beating up or punching down by the repoussé process; casting in metal and chasing, sometimes facetting; inlaying one metal in another; soldering one metal to another, (a) filigree, (b) granulated, (c) imitations of these; overlaying with vitreous pastes; inserting stones in compartments or cavities.

The Kentish inlaid jewellery of the early tombs is described as a tradition not brought from the north but which came from the east, along frequented routes by the valleys of the Danube and the Rhine, linking the extreme north-west of Teutonised Europe with the furthestmost European east where Greek civilisation was touched.

In the second volume, on Saxon Ecclesiastical Architecture, the affinity of buildings was set out in certain typical arrangements, such as the treatment of the west end as well as details, with that of Austrasian Germany, the district east of the Rhine, rather than with that of Neustria and the Gaulish lands. In the pre-Christian decorative objects are discerned similar affinities that lie east rather than south or west, and the dim sources of Gothic art are thus traced from the Jutes in Kent across Hungary to the ancient Dacia of Roumania. As to the resulting work, we are told that after the start had been given from the older Romanised culture of the Continent our workmen go their own way to original design and technique.

The art which, however barely, extended over the largest, richest and most populous districts of England for over six centuries, needs to be judged by more than the sparse remains of an architecture which exhibits but little power. There is much in the decorative work now brought under review to illustrate Professor Baldwin Brown's opinion that the old craftsman would have no reason to fear the competition of his modern successor. It is often tactful in design and refined in execution, justifying the enthusiasm displayed for the remarkable jewellery. The author is an expert on the morphology of the fibula, illustrated best by the frontispiece to Vol. III. of the brooch now at Liverpool, found at Kingston, near Canterbury. This is not a sporadic example, and it serves as a good text to the relation of Saxon art as a whole to the European work of the fifth and sixth centuries. Collateral examples from contemporary bronzes, the coinage, and pottery are provided, and we are prepared steadily for the suggestion that the strongest side of these decorative objects is in their technical achievement rather than in design.

The following, however, is the verdict on the early coinage of the Anglo-Saxons: "In numismatic history, as a whole, beauty in the highest sense is perhaps only represented in the coins of the Classic and the Gothic periods and in some Renaissance pieces, but beauty that is a matter more of feeling and suggestion than of perfection of form certainly belongs to sceattas" (pronounced *shattas*, the small Saxon silver coins, smaller than threepenny-bits and thicker). "The highest merit of the coins, however, resides in the freshness and variety of the devices, which represent the Anglo-Saxon artist of the seventh century in a most favourable light, and make us long for a little of his animation and fancy



to enliven the inane and spiritless devices of our modern British coins and postage stamps. The execution of the secat designs we may characterise, if we will, as 'rude,' but this is really a term of praise when we compare the boldness and accent in their handling with the thin machine-like regularity of the orthodox productions of to-day."

Enamelling and inlaid work are illustrated as essentially non-classical, their origin being interestingly described as outside the classical periphery which is traced from Egypt *circa* B.C. 2000, Mycene, Persia, into Iranian Russia, at dates prior to the development of Classical civilisation, touching this periphery at certain times and places, even practised to a limited extent by Greeks and Romans; but always remaining barbaric until Byzantium about the sixth or seventh century adopted and made her own one of the many processes of enamel. Both enamel and incrustation or inlaying remained through the Middle Ages characteristic artistic processes of the West, the Goths achieving in this branch the most splendid results that art ever produced.

Thus far afield, with enthusiasm supported by graphic and descriptive illustration, Professor Baldwin Brown enlarges our view and lays his net. The wide range justifies his conclusions sufficiently for the stimulating of the study of the artistic motive and technique of our Teutonic ancestors. In the England of the fifth and sixth centuries this decorative art is primitive, Pagan and pre-Christian, the art of the Migration Period, of scarcely settled tribes and districts, and it originated outside the island, with parentage and affinities on the Continent. Yet this Saxon art, which is neither Celtic nor Romanised but a sub-division of Germanic art, belongs to us; he discerns that we have a national autonomy in all, which is not merely copyist or dependent, that it is no ape of Merovingian fashions, but is all along "barbaric" and dignified.

This subject that at first appeared barren of connection and unsuggestive to the artist, dealt with by historical and critical analysis, reveals interesting and practical aspects. The author's sympathy and touch with the environment and intellectual processes, conscious or sub-conscious, of the designer and workman, can be measured by the three tests or standards of artistic merit that he suggests—first, originality; second, intrinsic quality of design; third, workmanlike execution. Though the archaeological outlook is historical, the artistic position of the Anglo-Saxons is the subject of the work, and the unexpected supply of decorative objects, when grouped, has a certain stimulus which justifies the claim to this standpoint.

Archaeological discussion of this character justifies itself by the apt quotation from Dr. Johnson: "Mankind rises in the scale of being when the past and future claim an importance in his mind above that of the passing hour." The designer will appreciate the ancestry of idea and technique so skilfully suggested and elucidated by Professor Baldwin Brown, giving interest and practical value to such an unpromising subject as a survey of Pagan Saxon cemeteries.

### THE CATACLYSM—AND AFTER.

By Captain R. BURNS DICK, R.G.A. [F.].

Presidential Address to the Northern Architectural Association at the Opening Meeting, 15th November, 1916.

GENTLEMEN,—For the third consecutive year I am privileged to take the chair at the opening meeting of the Winter Session of this Association as its President. This unusual fact is not one on which I am permitted to congratulate myself; it is merely one of the smaller effects of the universal upheaval that has changed the whole course of events in our national life. Whither leads the new movement is more than can yet be surmised, so perforce are we compelled to mark time till the way is clear.

I am fortunate in being able to attend this the first General Meeting of the Session, and I feel that much will

not be expected of me in the way of a Presidential Address, or, rather, that you will be very indulgent to me. I shall confine myself practically to one thought, and that the influence of present events on the citizen's attitude towards the city beautiful. As to the work of the Association, there is little to record during the past year. A certain amount of time and thought has of necessity been devoted to the affairs of the Society, but though nominally your President I have taken no part in the work owing to my military duties. Your Vice-President, Mr. Errington, who would in the ordinary course have occupied the chair to-day, together with our capable Hon. Secretary, Mr. Hicks, and the Council, have done all that was necessary and possible under existing conditions.

Though the war has produced the disastrous effects for our profession that were to be expected from the curtailment and uncertainty imposed on all peaceful industry, it has

unfortunately been found necessary to put a stop to much of the work that was left to us, in order that the output of munitions might not be interfered with. It is something, however, to know that every case is properly investigated before permission to carry out work is withheld, and from the knowledge I have of those controlling the investigation, I am sure everything is being done to minimise the burden put upon us.

I have mournfully to record that death, the uninvited and never welcome guest, has descended upon us as never before. A Past President in the person of Mr. J. W. Taylor has been taken from us, leaving behind him the memory of an earnest worker for the welfare of the N.A.A., whose long roll of members has been enriched by his name. Mr. J. W. Dyson has also passed away, depriving us of a valued and useful member. The Society is poorer by such a loss, and those of us who knew these two gentlemen will much miss the pleasant personal associations we had with them. But they have lived long and useful careers which in the ordinary course could not have been much further extended. It is quite otherwise with those others whose names you have heard read from the Roll of Honour, who at the call of country have willingly laid down their lives on the threshold of the careers they had envisaged and on which they were entering with high hopes and an ardour that might well have yielded so much that was beautiful and useful. We cannot accept the loss of these, the nation's gallant sons, cut down in the flower of their youth, with the resignation that follows on the death of those whose course is well-nigh run. Our hearts go out to the parents who have given to the State a beloved offspring, and we mourn with them the loss of long cherished hopes for a future, alas! arrested for ever. Admirable is the courage of those bereaved, who must feel some consolation in the belief that this supreme sacrifice is of more value to the future of the State than the longest career of a normal life. As Mr. Ernest Newton, P.R.I.B.A., wisely pointed out in his Presidential Address, the future will be determined for us by the men who have done the fighting, and whatever may be that future—and I think it will be great—it will have been made possible by the sacrifice of those who have laid down their lives at their country's call.

Gentlemen, terrible as seems the price we are paying, I have a full belief that posterity will not consider it too great for the results achieved. I believe that the changes which will be wrought by this conflict in every domain of our national life will be vaster and more far-reaching than any of us have any conception of. I will not venture to predict what will be the nature of these changes so far as they affect the sphere of work with which we as architects are concerned; all I would do is to counsel such an attitude of mind on the part of those who are compelled to stand clear of the actual conflict of arms as will respond readily to the new influences that will soon commence to operate—an attitude of mind such as will anticipate the needs of the new life and, freed from all prejudice and narrowness, will be ready to co-operate with the new desires and aspirations that will most certainly express themselves.

In my last Address I advocated the establishment of what I called "Foresight Committees," and I still think much might be accomplished in the meantime by each of us so constituting himself, if only as a hobby in his spare time. I must also reiterate the views I expressed as to the tremendous effect that the new methods of warfare will undoubtedly have upon the actual form and construction of buildings and the laying out of residential and industrial

areas. They will be as far-reaching as was the general adoption of new principles of construction in the past, such as the dome and the pointed arch, or as steel construction in the present. I am convinced, though none of us are likely to see the particular "set" it will assume, that this is the dawn of as distinctive an era in architecture and the arts as any of the well-defined periods in history.

The design and construction of habitations and the position and arrangement of mediaeval centres of life were profoundly influenced by the prevailing methods of warfare, just as the succeeding period, the *soi-disant* Renaissance, was markedly affected by the invention of artillery, which aided in destroying those conditions that gave rise to moated strongholds, castles on craggy eminences, and the old walled cities of the Middle Ages. After four or five centuries of freedom from direct military influence, so far as the life and growth of our towns and cities are concerned, I believe we are again returning to a period when the effects of man's fighting propensities will once more show themselves in our habitations and mode of life, and a new phase in architecture will evolve.

Now, while this means that the "Renaissance" has practically run its course, I do not mean to suggest that it will suddenly cease. It will simply be gradually crowded out, as something tangible and decided and more in conformity with the changing conditions takes hold. In other words, the usual transition which separates every period from that succeeding is now commencing. Whilst I am emphasising the part that the developing science of warfare will play in this dawning new era, I do not wish to suggest that that is the only factor in the change that is coming, though I believe this war to be directly responsible for launching the new order of things; for I believe it will materially change the citizen's outlook in a way nothing else could have done.

One of the things to which the sordidness of the surroundings and atmosphere of industrial life may be largely attributed is the inability of the people themselves to see that there is a solid and substantial return to be obtained from expenditure on spacious, healthy, and beautiful surroundings in the centres where they work and live. Its practical and remunerative value, to put it on no higher basis, has been clearly demonstrated by such far-seeing men as the founder of Port Sunlight, where there is so much to delight the senses in the beautiful homes erected under his personal aegis, and where they and the character and happiness of the workers are in such contrast to the habitations and lives of the artisans in the vast majority of our industrial centres.

There are many far-seeing people who have been laboriously working to remove this reproach on our national life, and the result is being seen in various directions in the springing up of more or less satisfactory garden suburbs, founded on practical lines and not on an unstable philanthropic basis. But it is dishearteningly slow work, because it is being practically forced by the few enlightened on an almost indifferent community. Until the people themselves realise the possibility of the infinitely increased happiness awaiting them in this direction it will never become general. The degree of beauty of a city is an indication of the enlightenment of its people. So long as the people remain indifferent to the effects of material environment on character so long will it be impossible to them to create an entirely beautiful city.

To point the moral, I have only to take our own city as an example. We have more than once heard a city father

with pardonable pride refer to this as "no mean city." A no mean city indeed! Whilst that remark points to the many-sidedness of the city's life, its distinguished citizens, its position as a centre of culture and learning, and its great industrial position, it also visualises the imposing thoroughfares and buildings of which the city may justly boast. Now, take away the work of that far-seeing citizen, Grainger—work that owes its nobility of form to Dobson, his equally great architect—and what remains of our boasted city? How much is there left of the modern city of which one would boast? Yet eighty years have elapsed since Grainger's fine work came into being.

Ross, in his *Views in Newcastle*, published in 1841, thus refers to Grainger's improvements: "Our canny toon, 'the Coal-hole of the North,' now stands, through his exertions, as proudly pre-eminent for architectural beauty as it has successively done for military glory, for monastic learning and piety, and for mercantile enterprise and respectability. May that enterprise continue to reap and secure the advantages justly its due, while the Tyne shall roll its floods, laden with the products of art and of commerce, to the ocean!" and quotes Milton:—

Anon out of the earth a fabric huge  
Rose like an exhalation,  
Built like a temple, where pilasters round  
Were set, and Doric pillars overlaid  
With golden architrave; nor did there want  
Cornice or frieze, with bossy sculptures graven  
The hasty multitude  
Admiring entered; and the work some praise,  
And some the Architect.

Well has the "enterprise" justified the pious hopes of Ross. The curious thing is that while praise is always forthcoming from those who are responsible for the development of the city, Grainger's brilliant example seems to be without influence in their "enterprises."

Since then city improvements, some on a large scale, have had to be undertaken to meet the growing traffic and business demands; great opportunities have offered themselves to continue the work of Grainger: and a people prosperous enough to bear the burden has not been wanting. With what results? With all our boasting of our fine streets, there has not been, since his (Grainger's) time, one single instance of the many thoroughfare improvements and extensions undertaken having in any way approached in spaciousness and dignity those constructed three-quarters of a century ago, when failure to foresee the enormous growth and nature of the traffic that would crowd our streets might have been considered excusable. Our most recent and most important improvement, offering splendid possibilities for perpetuating the wisdom and foresight of that bygone city-builder of whom we are so proud—and for showing that the future necessities and credit of the city are safe in our hands—has resulted in a complete failure to realise the responsibilities that are placed upon us as an advanced community, and is indeed pitiable. I refer, of course, to the extension of Market Street.

Now it must not be inferred that the city is deficient in the intelligence and civic pride and technical and artistic skill necessary to the worthy carrying out of such a project, for there were, and are still, men on the Council who realised the possibilities and desired to see them taken advantage of, but who were not strong enough to prevail against the people whose indifference and short-sightedness were reflected by their representatives on the Council.

It is the people themselves who are responsible, and it is our business and the business of those who are devoting time to the study of better housing and town planning, to foster and encourage an appreciation of the moral and material benefit that will accrue from an improvement in those vital matters of civic life.

But this, as I have said, is laborious in the extreme. Nothing but a cataclysm would have the desired effect. Well, gentlemen, the cataclysm is here, and is in process of working that change in the perception and outlook of the people themselves, from which great things can confidently be looked for. Think what is taking place just now with us: something that has not occurred since the distant past when people were fierce, migratory, and elementary in their civilisation: something that history will record as very wonderful and far-reaching in its results—in fact, something that ushered in as distinctive a period in the life and arts of our nation as any that can be recorded in our history. A whole nation has shaken itself free from the peaceful pursuits and traditions of centuries: its whole manhood that counts is for the first time in its history leaving its shores to stem the threatening flood of barbarism that was descending on it and its peaceful neighbours, is penetrating new worlds, and is coming under the influence of new friends and new conditions undreamt of. Three years ago the imagination would have reeled at the suggestion of half the truth of to-day.

What is it that causes the narrow, parochial, and unimaginative outlook from which the people in their lives and habitations suffer? It is that the majority are tied and fettered to their particular circumscribed world, in ignorance of a wider and nobler existence of thought and action, fostered in the insular belief that Britain leads the way in everything. We know, at any rate so far as the Arts are concerned, that to cut ourselves off from contact with other peoples would not give us a leading position. I do not believe that in any phase of life a nation can isolate itself without deterioration. Is not our greatness largely due to the roving, restless spirit of the great pioneers of our race?

By the nature of things, that spirit has not been given play amongst our industrial millions, who are now more responsible than in the past for their own government; hence that narrowness of outlook which is reflected in our towns and cities. But can this wonderful thing that is happening leave things where they were? Can you take millions of men and women—the whole nation in fact—and such a nation, nay, a world-scattered Empire—from the narrow daily round from which few can escape under ordinary conditions, train them to a new existence, where unsuspected traits of character reveal themselves; lead them into foreign countries, which they for the most part would never have known, there to come in contact with peoples of different ways and thoughts not inferior to their own, there to see new cities and new modes of life, that cannot fail to have some message for them; there in fierce contest to defend the right to develop in the way they think best for themselves?—I say, can you do this with the people, those who will one day dictate the policy of our civic life and mould the external appearances of our towns and cities, and expect them to remain unchanged, uninfluenced by the tremendous experiences through which they have passed as never before in our history? It is unthinkable. Remember, it is the whole manhood of the nation, not one class, but every social stratum and grade of which the nation consists, a whole nation's intelli-



gence that is under treatment. It is not even confined to the manhood of the nation; women as never before are playing an heroic part in spheres that hitherto they have not entered, and their influence cannot fail to be very marked in the work of the future. It is so tremendous and overwhelming a thing that is upon us that few have any conception of what it portends. The subject is a vast and interesting one with many phases, but one which I cannot pursue further, and I will conclude these few immature thoughts by recommending those who have the leisure—and who remaining behind in the architectural world has not the leisure?—to devote some consideration to those inevitable changes that will be demanded in the future by the more thoughtful and newly enlightened citizen in every rank of life.

Much, I am sure, will be expected of our profession in the way of interpreting their aspirations and of giving them a worthy, concrete expression; and I am convinced that the hitherto ill fostered Arts will, with a widened intelligence and outlook, take their proper place amongst the higher things that will be desired of life. A people gets no more nor no less than it deserves. Well, I believe our people will deserve better things, and that a higher standard of attainment will be demanded of architects than in the past, and only those of us who are worthy of it may hope for success in that Golden Age to come.

## IMPERIAL PALACE: SCHEME FOR IMPROVING CHARING CROSS.

By EDWIN T. HALL [F.].

**N**O the various schemes for the improvement of the Charing Cross area which have appeared in the JOURNAL I am venturing to add one which I prepared some months ago and which was fully described under the above heading in the *Evening Standard* last October.

There are three aspects of the case which are in the public interest—namely, (1) the necessity for relieving the traffic; (2) the desirability of getting an adequate memorial to the Peace wrought by the Empire; and (3) the great opportunity of beautifying London. How these three points can be dealt with will be seen on the subjoined plan. Such an opportunity for improving London has not arisen since the construction of the Victoria Embankment.

(1) *From the traffic point of view*, there is at present no road bridge from the Embankment between Westminster Bridge and Blackfriars. If such a bridge were made at Charing Cross, not only would it be a great convenience to road traffic, but it would open up the Surrey side of the river for building. The Surrey embankment at present constructed in front of the County Hall could then be continued to Waterloo Bridge, and later on, we hope, to Blackfriars. This would be the only bridge between the Tower and Lambeth with which the actual Surrey riverside could be connected, as all the others are at too high a level. I propose to make the bridge five feet higher than Blackfriars and Westminster, and this must be necessarily more than adequate for the

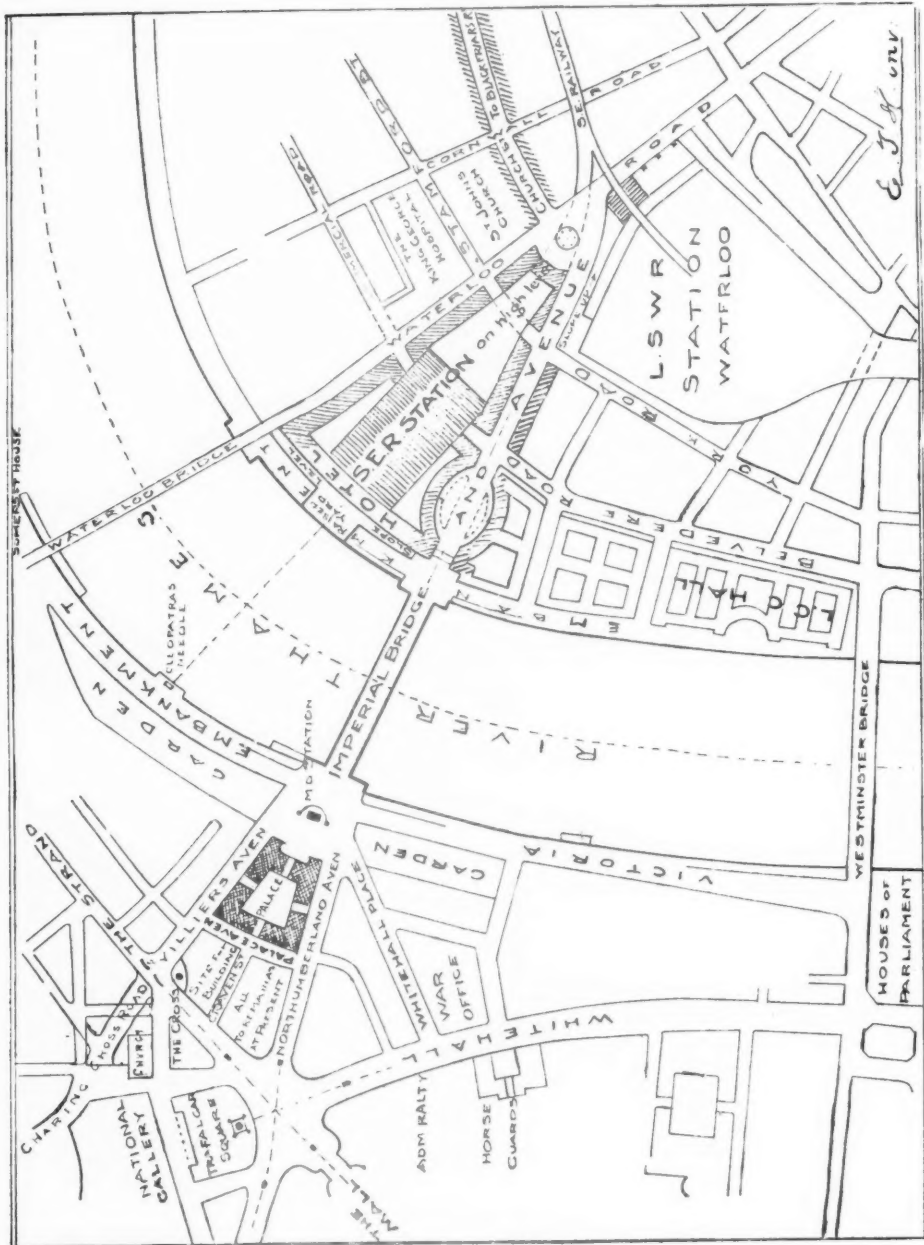
river traffic. The approaches would be by easy gradients, all of which have been worked out. The present Embankment wall would not be altered, and the existing tram and footways would remain on the level, exactly as they are now, passing under the bridge approach.

The congestion in the Strand is notorious, and this evil is likely to increase. When Charing Cross Station is removed Villiers Street should be widened to make it into an avenue of the same width as Northumberland Avenue, and Charing Cross Road should then be continued through to it. All traffic to the new bridge from the west would then pass through Northumberland Avenue; from the north through Charing Cross Road and Villiers Avenue; and from the City through Queen Victoria Street and the Embankment. The site of the bridge is identical with that of the railway bridge. It is square to the river currents. Any other position would interfere with the stately symmetry of the Embankment design between Westminster and Waterloo Bridges.

The new South Eastern Imperial Station and Hotel are shown to occupy the whole frontage between the Imperial Bridge and Waterloo Bridge. The advantage of this position is that the new station could be completed before any interference takes place with the present railway bridge and Charing Cross Station. Access to the station, which is twice the size of Charing Cross, is from both the bridges. The prospect from the Hotel would be superior to that from any other hotel in London.

(2) *From the point of view of the Peace Memorial*, I suggest that a bridge alone is inadequate for this purpose except as an approach to a building which shall symbolise the unity of the Empire. It is generally conceded that the Overseas Dominions will in future sit in Council with the Home Government to deal with Imperial questions, and I suggest a palace to house the great Council, to accommodate the staffs of the High Commissioners, and to contain suites of State apartments for the use of the Prime Ministers of the Dominions. I place this palace between Northumberland and Villiers Avenues, in close touch with all the Government offices. The Imperial Bridge and Palace would thus become part of one architectural composition. Between the bridge and the Palace I propose a Square or "Grand Place," about three acres in extent, flanked by the gardens of the Embankment, in principle like the Place de la Concorde or that in front of the Trocadéro in Paris. On the bridge it is proposed that there should be sculptured monuments to the Navy, in the Great Square to the Army and our Allies, and on the Imperial Palace to the triumphs of Peace. The site for this palace is unquestionably the finest in London, and it would strike a note of Imperialism which would appeal to the whole Empire.

(3) *From the point of view of beautifying London*, we have nothing here on our river comparable with the open spaces of Paris, and if a scheme somewhat on the lines suggested were carried out, one can



PLAN SHOWING IMPERIAL PALACE, BRIDGE, AND AVENUE, AS PROPOSED BY MR. EDWIN T. HALL [F.]

The Palace is to house the Imperial Council and the Staffs of the High Commissioners.

The Bridge to be 5 feet higher than Westminster and Blackfriars Bridges.

The tram and footways to remain untouched, passing under the Bridge approach.

Charing Cross Station and Bridge to remain until the new Station is erected.

Queen Eleanor's Cross is retained in its present position.

The Bridge and Avenue are on the site of the Railway Bridge and Viaduct.

readily picture the magnificence of the vista that would be opened up, focussing as it would on this Imperial centre. When it comes to the question of the actual design for the bridge and buildings, I think there should be an architectural competition open to the whole of the British Empire.

The Imperial Avenue from the Surrey side of the bridge follows and absorbs the railway viaduct and the adjacent road to Waterloo Road, passing the foot of the carriage approach to Waterloo Station and so facilitating traffic between it and the West End.

The cost of the whole scheme would probably be equal to about one day's war expenditure. Of this a large part would be recouped by the site values for building; all the money would be spent within the country; it would give employment to thousands of men returned from the war; and in the end there would be value to show for the expenditure in permanent improvements of great dignity, beauty and utility.

## SHEFFIELD—A WORLD CITY.\*

By W. S. PURCHON, M.A. [A.],

Lecturer in Architecture at the University of Sheffield.

"Sheffield should become a World City."—"Observer," *Sheffield Daily Telegraph*, 12th August 1916.

ARTHUR STEELE left Sheffield with a number of other young men in the autumn of the year 1914. After the War he visited England for a few days, and then decided to try his fortune as a farmer in a somewhat remote part of Canada. Here he settled down, seeing little or nothing of city life, until the summer of 1950, when a letter from an old Sheffield friend makes him long for the scenes of his childhood, to which, being now of independent means, he at once returns.

The journey over at last, the train draws up at a platform in a railway station which reminds him of some he has seen in passing through America, a station which startles him almost as much as the groups of people of various nationalities he sees about him.

Leaving the station with his friend, he walks down a broad road and notes with interest the fine business premises on each side, and straight ahead the Town Hall, which, he discovers a little later, is grouped with other public buildings of a similar character, bounding

an open space of some considerable dimensions, and containing in its centre a restful formal garden. From this space several broad roads branch out, and going a short distance down three or four of them he finds in each case a somewhat similar open space. The first he investigates is the main shopping centre, containing, he thinks, a somewhat excessive proportion of bookshops, and the bookshops themselves exhibiting a remarkable number of books whose titles, being in foreign tongues, he is unable to read. The second road brings the two friends to the central educational establishments, again grouped around a great open space. The Public Library draws from Steele the comment, "We hadn't these advantages when I was a boy."

Outside the Art Gallery a neatly lettered sign draws attention to a Loan Collection of Modern French Sculpture. Great hotels and restaurants, many of them bearing strangely foreign signs, greet his eye presently, but the climax comes when he reaches what seems to him a superior form of Leicester Square.

One of the theatres announces a Russian opera, which his friend assures him has just taken Sheffield by storm. "They made the mistake of trying it in London first, as they used to do in the old days, but it didn't pay." At this, Steele asks to be taken to the East End of the City, hoping that there he will feel more at home, but he finds that the East has changed no less strikingly than the centre. The little houses and shops have all gone, and most of the streets and roads have disappeared. In their place he finds works—nothing but works—and even the works are vastly different from those he remembered. In the old days he had been employed by one of Sheffield's great steel firms, and his friend, who had worked with him and is now a manager, shows him round the new place, drawing attention, with some little pride, to the stately block of offices, the great canteens, the perfectly equipped ambulance rooms, the lavatory block containing washing sprays, slipper and shower baths, and the rooms in which the workers leave their working clothes before bathing and changing into their other garments. The orderliness of the works came as a complete surprise—nothing seemed haphazard, all the parts seemed to fit harmoniously together to form a complete whole. And in the waiting-rooms and lobbies, more foreigners, Oriental and Occidental.

Leaving the works, a swift, silent motor-bus takes them out to a charming garden suburb—the real thing, not a collection of traveller's samples. His friend explains to Steele that there are several of these suburbs, each with its own shopping centre, its schools, its churches, library, swimming-bath, recreation rooms, and playing fields.

"But how did Sheffield manage to change like this inside twenty-five years?" Steele asks his friend as they walk on the moors during the evening.

"Well," says the friend, "it was something like this. As the war was drawing to a close Sheffield realised that great expansion and great changes were inevitable, and after a lot of discussion it was decided

\* This article, which is reprinted with some slight alterations from the *Sheffield Daily Telegraph* of 5th September 1916, is not intended as a serious contribution to the literature of Town Planning, but rather as an attempt to stimulate the imagination of Sheffield's citizens. As the editor of the *Sheffield Daily Telegraph* writes in dealing with this effort "an essential preliminary is a transformation in the aspirations, hopes, ideals, thoughts and habits of the citizens at large." There are, doubtless, many cities in which the question of Town Planning will become of great importance during the next few years; and this article is reprinted in the hope that it may induce others, better qualified for the task, to take up the work of interesting the general public in the Arts of Architecture and Town Planning.—W. S. P.

to lay down a complete plan of the Sheffield of the future. There was a sort of prize competition for the best plan, and when this was finally approved by a committee of experts, we stuck to it, and every time new buildings were put up or new roads made they had to fit in with the plan. It was all a bit scrappy for a few years, but the foreign trade of Sheffield was developing by leaps and bounds (thanks largely to another committee of experts), and it was surprising how rapidly the gaps filled up and the scheme developed. We had learnt to scrap out-of-date machinery years before, and we started to scrap out-of-date, inefficient roads and buildings.

"Of course, they gave the East End up to the works, and put on services of motor 'buses to these new suburbs, besides the inner and outer circle services. Canteens had been started during the war at several of the works, and as the workers began to live further away more canteens had to be built; and then came the cloak-rooms and the shower-baths and all the rest of it.

"Everybody got hold of the idea of 'The Sheffield of the Future,' as we used to say, and we gradually found that the new ideas, which for long we had looked upon as vain dreams, were not only more pleasant than the old, but that they actually paid. Why, for one thing, only a small one perhaps, half of Yorkshire and most of Derbyshire and Lincolnshire come to Sheffield to shop instead of going to London.

"All the worst parts of the city got pulled down first, of course, and soon there wasn't a back-to-back house left. Sheffield became a lot healthier, the amount of sickness among the workers fell rapidly, and the children one saw about began to look sounder and stronger."

"Yes," said Steele, "I think I can quite see all that, but what about the smoke? It used to be pretty bad before I left, and there doesn't seem to be any worth mentioning now."

"Oh, *smoke*, yes; there was a great deal of excitement about that. A young fellow at the University it was who took that up. We used to say we couldn't make steel without smoke, but he said he could make better steel without than we could with, and we let him try. That was about 1920, when we were just getting into the habit of trying new things. The Government granted £10,000 for his experiments, and they would have been cheap at ten times that. I remember I had a bet on it. I bet he couldn't do it, and I lost a fiver. That helped to get me into the new way of thinking. We used to say, 'What was good enough for my father is good enough for me,' and we altered that to 'What was good enough for my father won't be good enough for my son.'"

"Did all the big cities do the same as Sheffield?"

"No, most of them said, 'Let's wait and see what things are like after the war'; they got left behind badly. Luckily we said 'The committees won't cost much, and the schemes won't cost much, and if the boom comes we shall be ready for it.'"

## CORRESPONDENCE.

### "The Anarchy in Architectural Design."

To the Editor, JOURNAL R.I.B.A.—

SIR,—When supporting the vote of thanks to the President for his admirable Address, Professor Lethaby, in his remarks about getting round "the difficult corner of conflicting styles, &c.," faintly touched upon a question to which it would be well for the Institute to give further consideration. Doubtless a majority of architects think they are sufficiently employed in grinding with reasonable diligence the same old axes as they have been in the habit of grinding, and any suggestion as to the necessity for a sounder philosophic basis for our art—that is what it amounts to—would be considered by them as a visionary sort of thing which does not matter.

There must be, however, among those of our members who have at heart the disorderly condition of architecture in this country, a large number who hold that the point raised by Professor Lethaby—and many other kindred points—should occupy the attention of the Institute more than they have done in the past. Never in the history of architecture, during the past ten thousand years or more, has there appeared such a hybrid jumble of design, such a blind groping after right method as has been seen in England during the last hundred years or so.

Up to that time art was all of a piece—or at any rate it is sufficiently accurate for the present purpose so to consider it. Since then, however, architects have not been able to handle, much less weave into an orderly system of thought, the plethora of conflicting ideas and tendencies which have arisen. This somewhat startling fact appears to be accepted by the majority of architects not as a catastrophe but as part of the inevitable scheme of things, about which we must not make much pother, or we should be regarded as cranks, to the detriment of our pockets.

This attitude is not merely thoughtless and mistaken, it is more serious; as Professor Lethaby said, "It is a question of survival"; for, although he used these words more especially with reference to the "advertising plague," I suggest he would quite as heartily apply them to the "internal anarchy of style from which we suffer."

Investigations into the fundamental causes leading to the present social condition of the country have already been made, and are being made, from the standpoint of economics, &c. This is to be expected, as the economic cause precedes aesthetic reaction; but the time has surely arrived when we should strive to obtain a more precise mental articulation than we have hitherto had as to the fundamental causes which have led to our present aesthetic condition, seeing that these causes present themselves as a fairly complete chain dating back to the seventeenth century, culminating with the Gothic revival, the history of which shows how unable the architects of

the last century were to grasp the metaphysical truth that "you cannot put your foot into the same steam twice."

It is not my purpose, however, to indicate the lines upon which a discussion upon this subject should turn out, but rather to emphasise the suggestion thrown out by Professor Lethaby.

By conferences, discussion, and a considerable amount of thinking we ought to be able in course of time to evolve a body of doctrine very much sounder in its ultimate basis than the present muddlement—doctrines not to be codified into hard formulæ, but held as spiritual convictions governing decent architectural behaviour. Not till then shall we be in a position to hand on to pupils and students of architecture even an elementary theory of aesthetics based upon some sort of reasonable foundation; or shall we be able to rid ourselves of the harmful incubus of the nineteenth century and speak with a voice sufficiently united and convincing to influence the world of men and things.—Yours faithfully,

W. E. VERNON CROMPTON [F.].

William Wilkins and Sir Charles Barry [*ante*, p. 28].

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—Mr. Maurice B. Adams has evidently misinterpreted my reference to "the joint failures of William Wilkins and Sir Charles Barry," which was intended to embrace both the façade to the National Gallery and the plan of Trafalgar Square.

The idea of a National Picture Gallery emanated from Wilkins, who gave evidence before a Committee of the House of Commons on the "Application of the Principles of Design to Art and Manufactures," and suggested the appropriation of the space then occupied by the King's Mews for the purpose. His idea was approved, and in 1832 Parliament voted £50,000 for a building. About this time the open space in front of the King's Mews, which was formerly the courtyard of the Great Mews, received the name of Trafalgar Square; but eighteen years of desultory labour ensued before the building of the terraces, steps and fountains was completed.

The front portion of the National Gallery was entirely the work of Wilkins, who was forced, much against his inclination, to re-use the Corinthian columns and capitals which had been derelict since the dismantling of Carlton House. Before the works were started, controversy was strong in professional quarters regarding the design, but Wilkins was eventually allowed a free hand to finish the work, which he did in 1838. It is interesting to note that the original estimate was nearly doubled. Wilkins's scheme included the planning of the Square, irrespective of the College of Physicians on the western side, which Smirke had already completed, and the buildings on the eastern side, owned by George Ledwall Taylor, who designed them as flats and offices in 1836. Viewed in the light of subsequent events, the simple terrace at the head of the Square, as shown in Wil-

kins's scheme, with low balustrated screens in front and at the sides and an unambitious naval monument as a focal point, proves the desire of the architect to foil the sky line to the north. The pity is that this arrangement was not sanctioned. Wilkins died in 1839, Barry was rising to fame, and new forces were at work for the improvement of London. Four years later the head of Railton's column was challenging the restless silhouette of the National Gallery and flouting the ascending stages of Gibbs's spire; truly the giants were at war with the gods and were engaged in heaping Pelion and Ossa on Olympus. While the public press was extolling the triumph of Railton and obsequious to the genius of Landseer, Sir Charles Barry produced an elaboration of the scheme he had prepared ten years previously to the annoyance of Wilkins. There was little fear of a breach of professional etiquette; the new design treated the planning of Trafalgar Square as a mere bagatelle; it even embraced the rebuilding of the National Gallery, but the Government shied at the cost. Railton on top of his popularity came in for a share of opprobrium from those who knew, but, in the meantime, the public had been bludgeoned into insensibility and did not care how affairs ended. The usual compromise was effected. Barry spent £10,000 of the public funds on the granite and bequeathed a model quarry as an object lesson to London. Wilkins certainly failed in his façade to the National Gallery, and Sir Charles Barry's cavalier design for Trafalgar Square tells its own story.

I am more than indebted to Mr. Adams for giving me an opportunity to expand further on the subject. He will, I am sure, agree that these works, although far below the idealistic standard we all desire, are, notwithstanding, immeasurably superior to the abortive attempts made of recent years to redeem them.

A. E. RICHARDSON [F.].

#### FRANK SYDNEY CHESTERTON.

Frank Sydney Chesterton is, in our Allies' splendid phrase, "*mort sur le champ d'honneur*." Never a member of the Institute, he was yet known to so many of us that his passing should not go unrecorded in the JOURNAL. Born in 1876 and educated at St. Paul's School, it was natural he should begin his career by following the profession of his father and grandfather. He became a Fellow of the Surveyors' Institution, but Architecture had always been his passion, and soon claimed him for her willing slave. It was not long before he took a hand in the changing of London by rebuilding Hornton Street, Kensington. This was quickly followed by Hornton Court, a large block of flats and shops near by, the Sundial House (in both of which he collaborated with Mr. John Duke Coleridge), and other important buildings in Kensington High Street. His rebuilding of the Farrington Works in Shoe Lane has been justly admired as a notable piece of London street archi-



ture. Chesterton also did a considerable amount of country work, including two admirable houses at Roehampton, one of them for Millicent, Duchess of Sutherland.

During a friendship of many years he always impressed me by a consistent devotion to all branches and aspects of his work. Every job he finished was a disappointment to him, however much it may have pleased his client and his friends. Each succeeding work was no more to him than a stepping stone to a more thoughtful and successful solution of the next problem. That is only to say that for him the practice of architecture was a continuing studentship. Despite a happy knack of pleasing his clients, he held steadily by artistic ideals which were happily matched with his sane and pleasant outlook

on life at large. During last winter part of his training in an O.T.C. was spent near my home, and he would drop in late in the evening, hungry for a gossip about the things that belonged to his peace. To that business of becoming an officer in the Royal Artillery he brought the same determination, and to war's discomforts the same slow smile that his friends well knew. When he fell within twenty-four hours of arriving in the fighting line, the art he served so faithfully lost a man whose career, so firmly established, promised a maturity of still greater distinction.

To affectionate remembrance of one who had a genius for friendship, those who knew Chesterton will add a happy pride in the courage with which he met the ultimate sacrifice. *Dulce et decorum.*

LAWRENCE WEAVER [*Hon. A.*]



9 CONDUIT STREET, LONDON, W., 9th December 1916.

## CHRONICLE.

### The R.I.B.A. Record of Honour : Thirty-eighth List.

#### *Members' Sons fallen.*

STRANGE, Second Lieut. WILLIAM HILBERT CHARLES, Royal Irish Rifles. Killed in action on 31st October. Aged twenty. Elder son of Mr. C. H. Strange [*A.*], of Tunbridge Wells.

KERR, Lieut. LESLIE H. F., Army Service Corps. Killed in a railway accident in France on his way home from the Front on ten days' leave. Aged 23. Younger son of Mr. R. H. Kerr [*F.*] and grandson of the late Professor Kerr [*F.*].

#### *Serving with the Forces.*

The following is the Thirty-eighth List of Members, Licentiates, and Students R.I.B.A., serving with the Forces, the total to date being 68 Fellows, 500 Associates, 305 Licentiates, and 287 Students :—

#### ASSOCIATES.

Fleming, H. S. : Artists' Rifles O.T.C.  
Fowell, J. C. : Sub-Lieut. R.N.V.R. (joined in 1915).  
Moore, Leslie T. : 2nd Lieut., Royal Engineers.  
Oliver, Charles : 2nd Lieut., R.E. (serving in France).

#### LICENTIATES.

Fare, Arthur C. : Devon Regt., attached Royal Engineers.  
Wright, Alex. : Royal Engineers.

#### STUDENT.

Spence, W. N. : 2nd Lieut., Royal Engineers.

#### *Promotions.*

Santo, V. G. [*A.*], to 2nd Lieut., Royal Engineers.  
Cable, J. Sydney [*A.*], to 2nd Lieut., Royal Engineers.  
Wheeler, Lieut. E. P. [*A.*], to Capt., R.A.M.C.

Captain Sydney D Kitson [*F.*], who joined his regiment, the Yorks Hussars, when war broke out, has for the past twelve months held an appointment as Provost-Marshal in the Midlands. It has to be mentioned that his address near Newark, given in the *Kalendar Supplement* just issued, is temporary only : his practice still continues at Lloyd's Bank Chambers, Vicar Lane, Leeds.

#### Ministry of Munitions : Controlled Establishment Canteens.

It is understood that arrangements have been made with the Ministry of Munitions whereby Controlled Establishment Canteens—the plans of which have been approved by the Canteens Committee of the Central Control Board (Liquor Traffic)—will be granted a building licence provided that no steel is used in their construction. The owners of the Controlled Establishments will be free to employ their own architects, and it has also been arranged that, should he be asked to do so, the President of the Royal Institute of British Architects will suggest the names of architects in the different districts where it is proposed to build canteens.

#### New State Department for Scientific and Industrial Research.

A deputation from the Conjoint Board of Scientific Studies waited upon the Marquis of Crewe, President of the Board of Education, on the 1st inst., to advocate a substantial increase of the grant in aid of Scientific and Industrial Research. The R.I.B.A. was represented by Sir John Burnet, R.S.A., LL.D., Vice-President.

It has been since announced that the Government have decided to establish a separate Department of Scientific and Industrial Research for Great Britain and Ireland under the Lord President of the Council, with the President of the Board of Education as Vice-President. They have



RICHARD MANNING HAIG PHILP, *Associate*.  
Captain, Royal Field Artillery.  
Killed in action (see p. 340, Vol. XXIII.)



TOM SADLER RUSHWORTH (Durham), *Associate*.  
Captain, City of London Territorials.  
Killed in action (see p. 340, Vol. XXIII.)



ERNEST SCOTT PETCH (Scarborough), *Associate*.  
Private, Service Battalion, Royal Scots.  
Killed in action (see p. 349, Vol. XXIII.)



JOSEPH WILLIAM BULL, *Associate*.  
2nd Lieut., East Lancs., afterwards Lieut. R.E.  
Died of wounds (see p. 339, Vol. XXIII.)

also decided, subject to the consent of Parliament, to place a large sum of money at the disposal of the new Department, to be used as a fund for the conduct of research for the benefit of the national industries on a co-operative basis.

In order to enable the Department to hold the new fund and any other money or property for research purposes, a Royal Charter has been granted to the official members of the Committee of the Privy Council for Scientific and Industrial Research under the title of the "Imperial Trust for the Encouragement of Scientific and Industrial Research." The Trust is empowered "to accept, hold, and dispose of money or other personal property in furtherance of the objects for which it has been established, including sums voted by Parliament to that end." The Trust can take and hold land, and can "accept any trusts, whether subject to special conditions or not, in furtherance of the said objects."

A substantial gift has already been made to the Trust by two members of the Institution of Mechanical Engineers for the conduct of a research in mechanical engineering to be approved by the Department, in the hope that this example will be followed by other members of the Institution.

Mr. H. Frank Heath, C.B., has been appointed permanent secretary of the new Department, and until 31st December all correspondence should be addressed to him at the offices of the Board of Education, Whitehall. On and after 1st January all correspondence should be addressed to: The Secretary, Department of Scientific and Industrial Research, Great George Street, Westminster, S.W.

#### George Edmund Street's Draughtsmen.

The collection of designs by George Edmund Street, presented to the Institute by his son, Mr. A. E. Street [F.], and described by Mr. Walter Millard [A.] in the last issue of the JOURNAL, have aroused considerable interest. The fine set of scale drawings submitted for the Edinburgh Cathedral Competition are masterly productions, and there have been several inquiries as to the identity of the artists responsible for them. The information is supplied by the survivor of the three draughtsmen who produced them, Mr. Wm. Rushworth [F.], Architect to the Education Committee of the Durham County Council. Mr. Rushworth writes: "The draughtsmen who worked on the Edinburgh Cathedral Competition were the late James Bell, of Great Russell Street; the late G. W. Drinkwater, of Oxford, and myself. It was Bell who drew the sculpture and stained glass which are so beautifully rendered. Street himself was the author of the skilful perspective drawings." One of the latter is reproduced in the headpiece to Mr. Millard's Paper. The drawings will remain on view in the Common Room till the 16th inst.

#### War Records.

For some months Mr. Muirhead Bone, who holds a commission in the Army, has been engaged in France making drawings of places and incidents in the war for permanent record in the British Museum. Reproductions of some of these drawings will be published (by authority of the War Office) in monthly parts, with appropriate letterpress. Each part will contain facsimiles of over twenty drawings. The first part is promised early in the present month with a preface by General Sir Douglas Haig. Mr. Bone is an artist of international reputation, whose drawings perhaps are better known abroad than at home. The work, it is claimed, will form a unique record of the conditions of the Western Front in modern warfare.

## NOTICES.

THE SECOND GENERAL MEETING (BUSINESS) of the Session 1916-17 will be held Monday, 18th December 1916, when the Chair will be taken at 4.15 O'CLOCK P.M. precisely, for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held Monday, 6th November; formally to admit members attending for the first time, &c.

To proceed with the election of candidates for membership under By-laws 8, 9, and 10. [N.B.—The names and addresses of the candidates, together with the names of their proposers, are published in the JOURNAL for 25th November, p. 32.]

#### Licentiates and the Fellowship.

The next Examination of Licentiates desiring to qualify for candidature as Fellows will take place in January 1917. Application for admission to the Examination must be sent in by the end of the current year. Full particulars may be had on application to the Secretary R.I.B.A.

#### On View in the Common Room.

#### A COLLECTION OF DESIGNS BY GEORGE EDMUND STREET, R.A.

The following will be on view from December 18-31:

A SERIES OF DRAWINGS OF SOME OF THE FINEST EXAMPLES OF INDIAN ARCHITECTURE of about the fifteenth and sixteenth centuries, measured and drawn during his study tours by Mr. E. C. HENRIQUES, Government of India Scholar in Architecture.

The drawings illustrate the three principal styles of Saracenic architecture in India—identified with the Mogul Dynasty at Agra, in the North; the Ahmed-shai Dynasty at Ahmedabad and Champanir, in the West; and the Adil-shai Dynasty at Bijapur, in the South. Some Hindoo examples at Rajputana are also included.

#### Appointment Vacant, Ceylon.

An additional Architectural Assistant, aged between 24 and 28 years, is required in the Drawing Office at the Public Works Department Head Office, Ceylon. The officer appointed, who must be ineligible for Military Service, will be required to enter into an agreement to serve the Government of Ceylon for three years and proceed to Ceylon as soon as possible. Salary, £300 to £350, rising by annual increments of £25. Candidates must have passed the Qualifying Examination for Associateship of the R.I.B.A. Applications in the first place must be addressed to The Secretary R.I.B.A.

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